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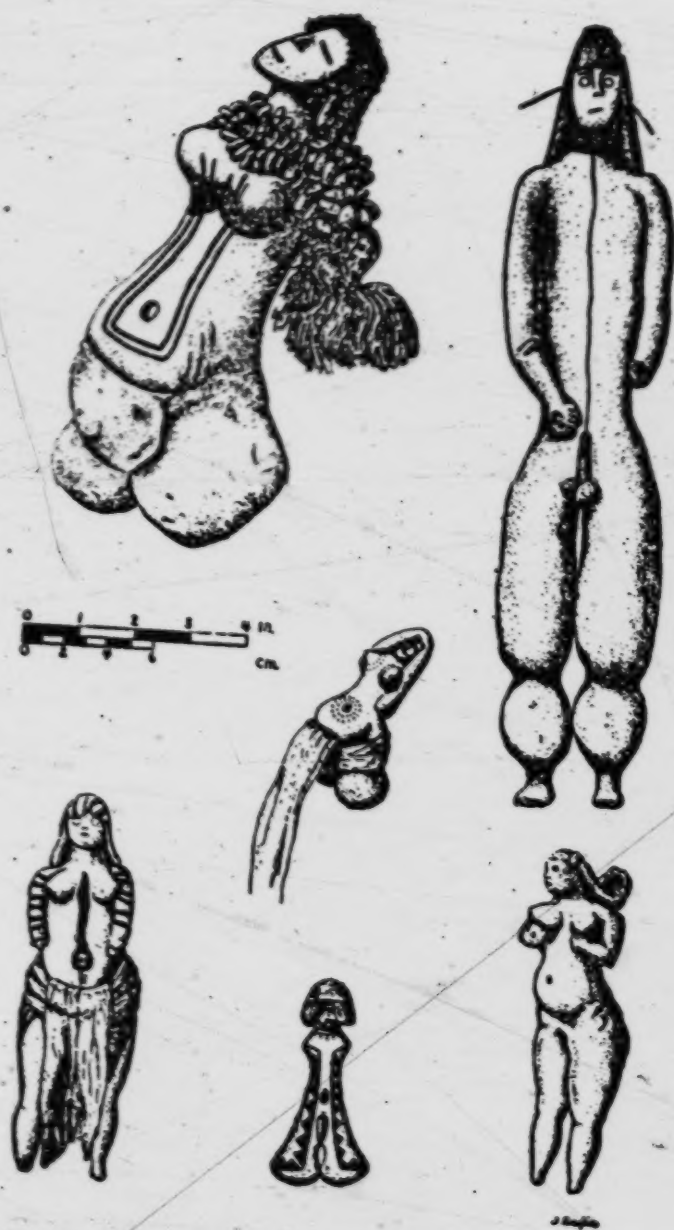


FIGURE 23.—Caraja wax and clay dolls. (Redrawn from Ehrenreich, 1891 b, pl. 12.)

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SOUTH AMERICAN INDIANS

[B.A.R. Bull. 148]

small clay dolls (fig. 23), delicately carved clubs, body paint designs, and a little painting and incising of pottery.

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795



b

a

FIGURE 24.—Caraja masks. (Redrawn from Ehrenreich, 1891 b, figs. 18, 22.)

Music and dances.—The major art of the Caraja is music. A large number of elaborate dances with complex songs, each dance having a separate song style, make up the chief body of the music. These are all religious. In addition, there are some secular dances, and songs are interspersed in the tales. Musical instruments are very few, there being only a rattle accompanying the singers and a small flute which is used as a toy.

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2: Krause

SP9 Caraja SP9

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[For information on various forms of representational art among the Caraja,
see category 116, pp. 3-42, and 47-53.]

/13 cont. /

342 principally to close off the narrow sides. To the right and left of the door are planted two high poles which give the palm-leaf layers of the front side more solid support.

352 The interior furnishing of the houses is rather simple. Part of the floor is covered with buriti mats which also serve as an
[513] underlayer for sleeping. A smooth wooden cylinder pushed underneath represents the pillow. The various storage baskets, the
353 containers for ornamental feathers, the finished feather orna-
[415] ments, bottle gourds, and other things hang from the horizontal
[23] beams. Bows and arrows

[342] are stuck in the rafters. Lances and clubs stand in the corner, always at hand. Some sledge-like
352 stools, as well as pots and
415 gourd /cuia/ bowls of varying sizes complete the household equipment.

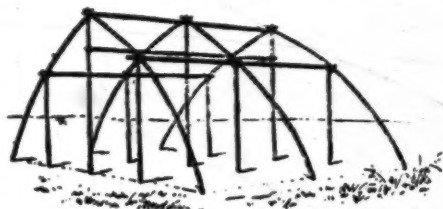


Fig. 3. Hut construction.

346 At some distance from the village is found the somewhat dif-
[532] ferently constructed "medicine hut," where the mysterious dance masks are stored. It has the form of an ordinary rancho, with a steeply sloping roof, and is tightly closed on three sides, whereas
[184] the side facing the village is wide open. Female creatures may not venture near it.

[114] Castelnau already makes mention of it. Couto Magelhães in his first report speaks of a hut which serves as an arsenal for storing weapons. Nothing of this sort is known to me. Evidently he means by it this mysterious sacred place whose true purpose no one wanted to reveal to him. We shall return to it in the following.

825 It is also noteworthy that in front of two Sambioa villages dead king-vultures (*Sarcorampus papa*) with outspread wings were fastened on a high frame of poles. They are probably supposed to scare away demons in the manner of the bird figures carved out of wood in front of Malay villages.

/21 cont./

285 vertical striping. By turning the diagonal splints toward the outside, there arises on each side a diagonal cross-pattern in dark color. All the splints come together at right angles at the bottom.

[415] 10. Round shallow baskets (uäriri) made of pliable vines, whose vertical splints join at the bottom in four groups intersecting at right angles (Pl. VIII /see p. 110 /, 14), serve as sieves.

11. A spherical basket for storing raw cotton has a quite similar plaiting. The vertical strips are of less pliable material (Pl. VIII /see p. 110/, 16).

283 The textile industry of the Karaya is essentially still plaited
[824] work. Primarily natural vegetable materials, the fiber of the buriti and certain Bromeliaceae, as well as the varieties of bast of the Malvaceae (embira and jangada) known for extraordinary cohesion, provide material for threads. Finer threads are made by rubbing the fibers between moistened hands or between hand and thigh. Stronger ones are then twisted out of these in the manner described by Im Thurn, op. cit., p. 284, a method which, moreover, is also practiced by every Brazilian sertanejo /inlander/. The thread and strands thus obtained are, however, used almost
[286] exclusively for twine, cords, and bow strings. To be sure, mesh goods is knitted out of them with long wooden needles, for example, fishing and carrying nets, as well as peculiar, collapsible caps of cotton thread, which are decorated in various ways with feathers (see p.44).

The true weaving material is cotton. The hand spindle (ã-õondãã) in the usual form, a round disk of bone or fired clay, serves for making thread. It bears in its pierced center a palm-wood stick about a foot long, provided on the lower end with a sharply /22/ offset knob. The stick is set in motion by stroking it on the hip in a turning motion. One of the clay whorls here
• [530] is spherically decorated with four human faces carved around it (Fig. 7 /see p. 42/).

286 The loom, or rather plaiting apparatus, on which the sleeping nets are made, is as simple as possible. Two strong wooden poles are rammed into the ground at a distance of 2-2 1/2 meters. The central roof-supports of the hut can serve as such. The warp

/22 cont./

286 is wound around these without crossing and thus consists of two parallel rows of thread. The woof threads are now led in pairs from top to bottom with a long needle and knotted to a pair of warp threads one after another. Two woof threads always encircle two warp threads. Their distance from each other is always twice as great as that of the pair of warp threads. The woof threads are knotted at both edges.

Since various colors are chosen for different warp strands, one gets "redes" with red and black stripes. The background color is usually white.

On the same apparatus, however, real weaving of a taffeta-like texture can also be made. For example, the above-mentioned "rede" of the Yavahē consists of such material. Also the strong

[283]
[532]



Fig. 7. Spindles (1/4).

[482]
[531]
[237]

Also the strong

carrying-bands of certain baskets, the black forehead-bands decorated with mother-of-pearl disks (Pl. VII /see p. 109 /, 7), the black body-bands for children (Pl. VII, 3, 4), and the dance belts decorated with feather strips hanging down are made in this manner.

In this smaller weaving a single continuous woof thread runs through the whole warp. It was not learned whether special, handier tools were used for this.

The arm cuffs and leg bands are knitted over a heavy, cone-shaped wooden block (kauarū) with a crochet needle (desi-tan), now usually of iron, insofar as this is not done on the body itself (Pl. VII, 9).

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[301]

The long fringe hangings falling over the chest and neck (Pl. VII, 2), as well as the shorter ones which are tied under the knee, a popular adornment for young people, are simple knotted work. Two strong parallel strands are entwined with a number of

/24 cont. /

412 Combs (ġēhō), the only toilet articles, but much used, are made in the most varied sizes. The largest specimen in the collection is 18 centimeters wide and 17 centimeters long. There are pieces twice as large, however. A converging row of sharp palm wood or /Fig. 10 appears here/ taquara splints are held together by two pairs of parallel cross-sticks. A plaiting of black or white cotton threads in various patterns drawn through the space between the latter serves for stability. Sometimes small feather tassels hang from the two upper corners (Fig. 9 /see p. 47/).

534 Musical instruments are represented in the collection only by a trumpet (adžuraně) (Plate X /see p. 112/, 7). It is a large gourd bowl with openings at both ends. A taquara reed with a slit at the side is stuck in one as a mouthpiece.

Furthermore, simple Pa'n flutes of taquara are in use.'

531 Artistic activity. The ornamentation of the Karaya consists
532 of patterns in zigzag lines, crosses, dots, lozenges, and peculiar interrupted meanders, while rectangles and triangles appear only accidentally (e.g., through filling in other figures), and circles are completely lacking (Fig. 10 / see p. 47/).

/25/ As in the ornamentation of the Xingu tribes, here, too, the basis for these apparently completely arbitrarily chosen geometric combinations are quite definite, concrete models whose most typical characteristics are reproduced in them in a stylized manner.

/25 cont. /

Unfortunately it is not always possible to ascertain with certainty the pertinent natural object. The following patterns, whose meaning was determined, suffice, however, for an explanation.

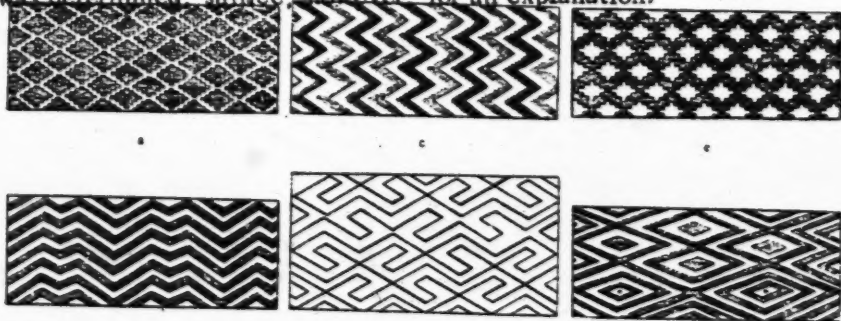


Fig. 11. Comb patterns

The oar patterns (Pl. VIII /see p. 110 /, 1-3) all represent fish; likewise the feather mosaic designs of some of the dance helmets (cf. p. 72).

The frequently appearing cross (cf. Fig. 16c /see p. 63 / and Pl. VIII, 6), which has given rise to airy hypotheses so often in America, is nothing here but a species of lizard (uatã-9ã).

Anyone who has seen the large wasp nests of the camp-forests with the blunt knobs will immediately recognize this mark in the comb ornamentation (Fig. 11a).

As especially characteristic there are still to be mentioned the bat (tureherekõ, Fig. 11b), recognizable by the outstretched wings, as well as the snake patterns, which occur the most frequently. Thus Fig. 11c is the rattlesnake (Crotalus horridus); Fig. 11e the caninanha (Spilotes).

Other snakes are represented by Figures 11d and f.

Real drawings of human beings and animals, like the ones known to us in such excellent execution by the Bushmen and Eskimo, do not seem to occur among the Karaya. Nowhere did we see strikingly reproduced representations painted in the sand or carved in trees with a few strokes, like the ones which so often aroused our attention among the Bakairi and Mehinaku /Mehinacu/ of the upper Xingu.

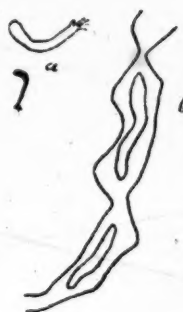


Fig. 12.

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●532 The Karaya also proved themselves rather helpless in drawing with a pencil. In the foot depicted in Fig. 12a /see p. 49/ everyone will see instead an arm with outstretched hand.

[823] The topographical sketch of the Araguaia with its bends and islands shows greater talent and true understanding (Fig. 12b /see p. 49/).

532 Unfortunately the collection possesses only a few specimens
352 of wood carvings. The handsomest of the sledge-like stools (kariša) in stylized animal shape could not be obtained. The specimen from the Sambia, however, is of excellent workmanship (Fig. 13 /see p. 51/).

The two heads into which the elegantly curved seat runs were originally supplied with mother-of-pearl eyes.

532 The wooden spoons (katarā), too, otherwise appearing only
[412] very sporadically in South America, are noteworthy. The handle end of the larger specimen ends in an easily recognizable toucan head (Fig. 14 /see p. 51/).

/26/ The most outstanding artistic achievement of the Karaya is the plastic reproduction of human forms in wax and unfired clay. Small figures (likokó, children's dolls?) are offered to travelers in large quantities. Their execution shows, despite the somewhat stereotyped manner of production, a high degree of ingenuous sense of form and excellent observation of nature. /Fig. 13 appears here. /

The most successful pieces, in their proper depiction of body forms, are equal to the best works of the peoples of the ancient American civilizations and surpass anything which other savage tribes, with the exception of the Northwest Americans and the Eskimo, have achieved in this respect. Although there is an inclination to give the lower extremities an unnatural thickness, there is nothing really grotesque.

The collection numbers 52 specimens which in their different types demonstrate extremely well the gradual perfecting of this primitive artistic activity.

The simplest figures make rather large demands on the imagination. The Indian imitates in them only what seems most

/26 cont. /

- 532 essential to him, namely, mouth opening and navel. They are simply spindle-shaped clay forms widened only in the lower section and having holes, the upper one representing the mouth and the lower one the navel (Pl. XI /see p. 113/, 1). Parallel cuts go out longitudinally from each hole. A somewhat more

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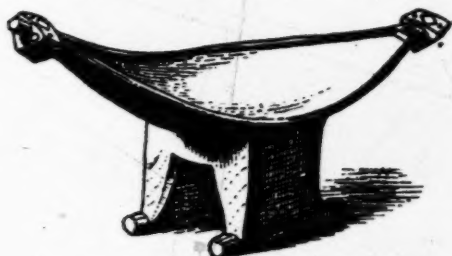


Fig. 13. Stool in animal form (ca. 1/8).

complete form already shows the thorax clearly. In male figures the arms are indicated as stumps, as are the genitals, and in female figures, the breasts. The lower extremities are only nodular swellings. On the face only the mouth is indicated.

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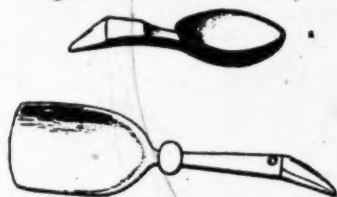


Fig. 14. Carved wooden spoons (a 1/4, b 1/8).

The female figures, however, wear the national apron (Pl. XI /see p. 113/, 2 and 3).

A further advance consists of putting on black wax to represent the hair. The face is already clearly recognizable. Tribal tattooing and body painting are imitated (Pl. XI, 4 and 5). The legs still appear as stumps. Probably the kneeling position is supposed to be expressed in them. The largest of the figures

/26 cont. /

532 collected, 24 centimeters high, without an apron, belongs here. The face is clearly modeled, the hair reproduced by a thin layer of wax with cotton fringes hanging down in front, a chain of Ricinus kernels and pierced snail-shells with black tassels decorates the neck (Pl. XI /see p. 113/, 6).

Finally we have completely finished forms (obtained only from the Šambioa). Face and body are imitated completely true to nature, the arms folded over the stomach. The wax hair hangs far down in back. Line painting covers the chest and limbs. Some are supplied with ear sticks and necklaces, others with small "redes." Unfortunately the legs and the seat of almost all of them are of unnatural thickness (Pl. XI, 7). A black wax figure, the best one of the collection, nevertheless shows proportional form throughout (Pl. XI, 9). Whereas all figures of this type wear an apron, others of gray clay are without it. They also lack hair; on the other hand, they have on their backs a carrying basket likewise made of clay. The arms are drawn up against the chest (Pl. XI, 8). The male figures of this category are disproportionately long and narrow in the upper trunk, with almost spherical lower legs. Hair and genitals are of wax. There are sticks in the ears, chains of glass beads around the neck (Pl. XI, 10).

[177] The caricatures of Brazilian soldiers made out of lumps of wax, with the uniform indicated by bits of blue and red cloth pasted on, are very crude, but not without a certain humor in the execution.

Social Life, Law and Custom.

114 The social arrangements of the Karaya can for the present be treated only fragmentarily. Nevertheless, the little that I
[115] observed myself or that was learned through the agency of my companion and most important informant, the old chief Pedro Manco, may at least provide points of reference for further research.

/28 cont. /

836 property and are offered to ships' crews, despite their usually
 729 most horrible appearance. Unfortunately, one also sees children
 used for the same purpose. Here is clearly shown the dualism in
 836 the ethics of the savages, whose moral laws apply only to mem-
 729 bers of their own tribe. This view, common to all primitive
 571 peoples, cannot therefore change our judgment of the morality
 186 of the Karaya in general. When Castelnau doubts this, saying,
 114 "Ce fait (the stern punishment of a transgression against morals)
est peu d'accord avec les offes qui étaient fait continuellement
a nos gens /this fact is hardly in accord with the offers that
 were continually made to our men/" (*Hist. du voyage*, I, p. 446),
 he overlooks the fact that these "offes" concerned not their own,
 but foreign women.

855 In spite of the lack of external signs of tenderness, which
 are absent among all Indians, the treatment of the children is
 very loving throughout.

854 The smaller ones are continually carried about by the
 mothers and tended with tireless care, hung with ornaments and
 853 painted, etc. They are suckled for an extraordinarily long time.

857 Older children are left entirely to themselves, but in spite of
 this demonstrate a natural decency and a modesty of behavior
 that the highly educated offspring of civilized men only all too
 858 often lack. It would be unthinkable among the Karaya that chil-
 dren be traded to the settlers, as unfortunately still frequently
 occurs in other regions of Brazil, especially on the Amazon.
 Upon the founding of the Collegio Izabel at Leopoldina, whose
 purpose was to train young Indians and settle them later as
 colonists, efforts to obtain Karaya children for it were in vain.
 Since they once allowed themselves to be misled years ago, and
 some were lured away and abducted by force, all the young
 people as a rule take flight at the approach of a boat and only with
 great difficulty are persuaded to return.

764 The fact that the animal decorations put on the grave poles
 ●532 (cf. p. 63) are marks of the family concerned or of a wider kin
 602 grouping indicates the existence of totemism, or clan formation.
 To be sure, nothing more precise is known about this, but the
 family system discovered among the Arawak by Im Thurn (1) may
 also hold 1. Im Thurn, op. cit., p. 175.
 for the relationship prevailing among the Karaya.

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The external equipment of the grave is evidently supposed to represent a house. Two poles (itãõ) 1 1/3 meters high and decorated on the short, forked tip with bundles of feathers hanging down, are planted at the head and foot ends of the grave in order to keep away the "animals," that is, in any case the demons (the kenaima of Guiana). The drum-like thickness in the middle part of the pole bears the family mark of the deceased, engraved or indicated by feather

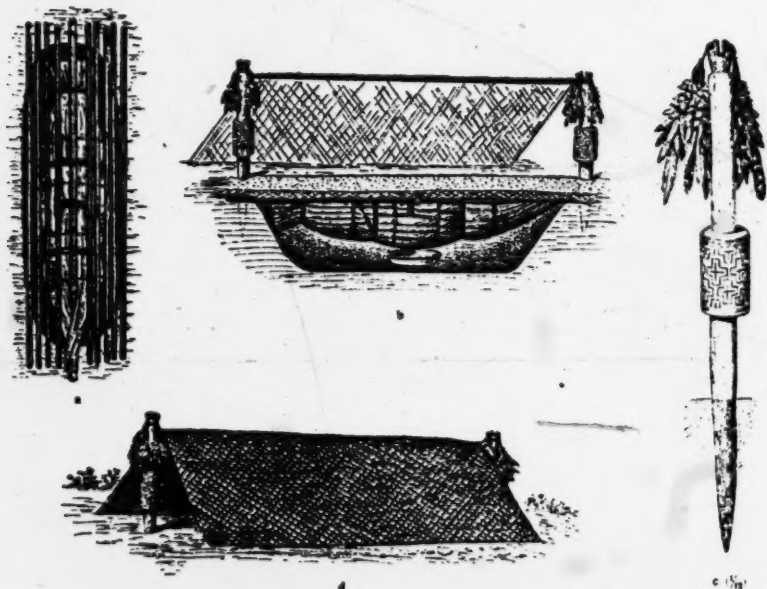


Fig. 16. Grave equipment.

[532] mosaic. One of the specimens available (c) shows the cross-decoration of the lizard (hãdauã). The feather pattern of both the others is unfortunately unrecognizable.

Both poles are connected with a cord, over which two buriti mats are spread like a roof (d). /32/ Under this tent is put a gourd with food and drink for the soul, which after the burial stays for a while in the vicinity of the grave.

/34 cont. /

535 detail that Kleinschmidt's description of the duck-duck festival
121 of New Britain would also fit mutatis mutandis the animal
dances of the Karaya.

535 Castelnau, who first mentions them, obtained one of these
114 masks with great difficulty (1), but it was later lost, along with

1. Castelnau, op. cit., p. 441.

all the other collections, in the cataracts of the Tocantins. The depiction of a dance given by him on Plate IX of his Vues et scenes /Views and Scenes/ (Paris, 1852) is incorrect inasmuch as the lower trunk and legs of the dancers are not uncovered, as the illustration shows, but are hidden under long buriti hangings. Also the height of the headdresses seems exaggerated.

Later Spinola (2) published something about them and also

2. Op. cit., p. 45.

obtained some mask costumes for the anthropological exhibition in Rio (1882), which, however, never reached their destination, but were lost in Goyaz.

126 That I was successful in luckily bringing home some of the
535 most interesting masks I owe to the intervention of the chief Pedro
● 532 Manco, without whose intercession the superstitious mistrust of
[123] his fellow tribesmen could hardly have been overcome. These
[778] sacred objects had already been unwisely profaned several times by
travelers, in particular by Spinola himself. Contrary to expectation, the most beautiful specimens were found among the
532 Karayahi, whose villages alone exhibit the above-described
535 "medicine huts." Smaller camps had, instead of them, simple
184 semicircular compartments, open at the top and back, as
Castelnau depicts them, whereas the huts are completely absent
among the Šambioa. Probably in this case they had already been
torn down again after the conclusion of the festivities. The palm-
straw costumes collected there lay thrown in a heap in the nearby
forest and are for that reason somewhat defective.

/34 cont. /

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● 532
825 All of the dance masks represent animals. The imitation of the animal form, however, does not go so far as among the masks of the North Americans and the Tekuna, since the creature concerned /35/ is merely indicated by some of its most striking



Fig. 18. Mask of the dolphin (1/20).

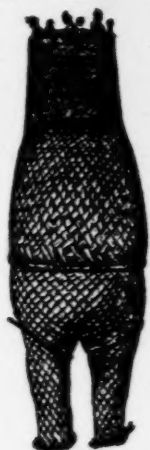


Fig. 19.

Mask of the fish doori (probably the pirarara) (1/20).



Fig. 20.

Mask of the scarabacus (dung beetle) (1/20).



Fig. 21.

Large ant-eater (head-dress) (1/24).

characteristics or even only by the decorations placed on it.

The masks, which are either used individually or belong in pairs, fall into three classes according to their shape.

535 /35 cont. /
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1. Costumes and headdresses of simple palm-straw plaiting (*inaudä*). Of these there were collected:

a) The dolphin. Male figure with genitals made extremely large; plaited out of uaguassü leaves. A sleeved jacket reaching to the belt covers the upper body of the dancer; the lower trunk and the legs down to the knee are in a type of trousers, while the head is covered with a cap completely hiding the face and on top running out into two wound braids (Fig. 18 /see p. 70/).

b) A similar figure without genitals, representing the doori fish (*pirarara?*). The covering of the thorax is sleeveless. The hood has six short braids provided with end knots (Fig. 19 /see p. 70/).

c) The *scarabaeus* (koreha ḡḡ , dung beetle, one of the most common insects of the campos), is a mask plaited out of buriti leaves for the upper body. Hiding the head is a rhomboidal cap of fine plaiting, through the upper part of which runs a cross-stick provided with palm-straw tassels at the ends, reproducing quite typically the antennae of the beetle. The lower part, made out of coarser plaiting, consists only of a layer covering the chest and stomach. On both sides there are slit-shaped armholes. The legs of the dancer are probably covered with buriti hangings (Fig. 20 /see p. 70/).

/36/ d) The large anteater (uariri), for which there is likewise only a headpiece for the head and upper trunk, is plaited in a funnel shape out of a single buriti leaf whose stem, projecting upward and split several times, is lengthened artificially by a wooden stick set into it. The extreme tip bears a huge tassel of leaves. The whole is three meters and eighty-two centimeters high (Fig. 21 /see p. 70/).

The preceding masks are those obtained among the Šambioa. In addition, the sketch of a fifth costume of the same type was drawn in a Karayahi village. This is

e) the caracara hawk (iira), likewise funnel-shaped, but not as tall as the "anteater" and provided with armholes (Fig. 22 c /see p. 72 /).

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535 2. Masks of the duck-duck type (ya-~~48~~). These are cylin-
 531 drical dance hats, covered with ornamental feather mosaic, the
 825 pattern of which reproduces the animal concerned.

a) The piabussu fish (abuseura) consists of a strong buriti
 plaiting 82 centimeters high and 45 centimeters in circumference
 in the middle, running out at the top, into a braidlike continua-
 tion wound with black bast, which bears a tuft of feathers at the
 end. The lower end of the cylinder broadens like a funnel in
 order to receive the head of the wearer. This lower part is about



25 centimeters high and so
 densely covered with buriti
 strips that the face of the
 dancer remains completely
 hidden (Pl. XII /see p.114 /,
 1 a and b).

The cylindrical middle-
 piece is covered lengthwise with
 thin sticks of cane, on which
 the feather mosaic is applied
 with wax. Running vertically
 on the front side there is a
 yellow strip ten centimeters
 wide and bordered by black and
 white cotton threads twisted to-
 gether, which is accompanied
 on either side by a red one half

Fig. 22. Masks and masked
 dancer.

as wide with the same border. From each of the latter a broad red
 continuation branches off at right angles toward the back, which
 divides each side of the cylinder into two rectangular fields. These
 are filled with blue rectangles on a yellow background, which
 are divided off by black cords.

/36 cont./

535 At both ends the cylinder is wound with strips of blue army
 534 cloth. In any case the original binding was a tightly woven
 825 black or black-white cotton band, as on the masks illustrated
 in Fig. 22 a and b /see p. 72/.

A small green feather border surrounds the upper edge,
 which is also adorned with a row of upright red arara feathers.

On the back side, with white down pasted on it, two rows
 of blue arara feathers hang down over each other.

A cross-stick decorated at the ends with long feather
 tassels is stuck through the upper third of the cylinder.

b) The pacu fish (*ariua*) is of similar form. The cylindri-
 cal part is shorter, but of larger diameter (height 50 centimeters,
 circumference 55 centimeters). In this case, too, a braid runs
 out from the upper surface (60 centimeters) (Pl. XII /see p. 114/
 2 a and b).

A broad red stripe with a black and white border likewise
 runs down the front. The side parts show a complementary
 pattern of oblique, blunt zigzag stripes running somewhat ir-
 regularly, red on a yellow background within a black border.
 Two rows of feathers likewise hang down in back.

Long buriti hangings to be placed around the shoulders and
 hips belong to both masks. The neck is wound with an ornament
 of black bast strips. The dancer carries gourd rattles in his hands
 and wears bands with rattling *Thevetia* pods around his ankles
 (Fig. 22 a /see p. 72/).

Two other such masks could be sketched.

c) One allegedly represents the kabrero (alligator).
 The cylindrical part is red with horizontally placed double-
 crosses in yellow (Fig. 22 a /see p. 72/) and bears two short
 diverging braids.

d) The meaning of the other, the animal yarené, is un-
 certain. The basic color of the cylinder is blue. A chain of
 yellow rectangles on a red background runs down each side.
 According to the ornamentation, it may represent a snake (Fig.
 22 b /see p. 72/).

/36 cont. /

On both, the back side is decorated with a double row of short green and blue parrot feathers placed in the long direction.

3. The mask of a black bird (tirehãñ) has no animal emblem. It is a human face made of a large gourd, the lower third painted black, the rest red. The mouth is equipped with wax lips and wooden teeth. The nose of black wax is located between the narrow eye slits at an unnatural height. A hanging of black and /37/ brown feathers falls from the back, while at the front and on the sides long strips of buriti bast cover the body of the wearer (Pl. X /see p. 112/. 3).

The number of masks is in no way exhausted with these.

[184] Each village has its special ones and many a "medicine hut" was actually crammed full of the different types.

Besides those mentioned the following were noted as particularly common among the Karayahi:

The fish: pintado (Pimelodus sorubim), trem-trem (Gymnotus electricus), chicote, piau, and pirarucú (Sudis gigas); the birds: tuyuyu (Mycteria jabiru), japuirá (Cacicus sp.) mutum (Crax), jacu (Penelope); finally deer and crabs.

[527] Masked festivals. If there is much food on hand after productive hunting and fishing expeditions, the chief decides to hold a dance festival, which continues as long as the provisions last. The preparations begin several days before the date set. The women attend to the food and drink, the men set to work at making the dance costumes, unless they are still occupied with hunting.

[533] Each dance is known only to certain persons. The songs sung in connection with them, which are handed down from father to son, [198] are allegedly performed in an ancient language incomprehensible to the masses.

[825] Each animal represented has its characteristic sound, which [533] is repeated again and again in the songs. Thus, the pacu cries: heiyon he, heiyon he, the alligator hu — hu — hu.

[564] The women and children watch the dance, to be sure, but [530] may not look at the masks by themselves, without their wearers, [196] since they are made to believe that the "animal spirits" concerned are really present before them. Only the oldest women are sometimes told the secret.

/37 cont. /

527 The festival begins with a procession of the masks through
535 the village. The participants dress in the nearby forest and approach with a loud hañ hm hañ. Then everybody cries: nakunerare! There they come!

During the procession the masked men throw sticks of wood in all directions. After they have withdrawn, everything is readied for the feast and drinking bout, until after a few hours the dancers approach again and the dance begins. Like that of the duck-duck, it consists of an odd hopping. The dancer is not permitted to let himself be recognized in any way; he [688] may neither speak nor cough or sneeze, and particularly not fall. Otherwise, as in the case of the duck-duck and the North-west American hametz, he is killed immediately.

If he finds it necessary to cough, which in view of the stifling heat in his masquerade is not uncommon, of course, he jumps into the circle of men standing about, who cover up his voice by likewise coughing.*

The dances take place in a certain sequence; it is the chief who decides which one is to be at the beginning.

532 If a woman enters the secret hut out of curiosity or other-
535 wise takes advantage of an opportunity to see the mask costumes,
562 she is punished by death.

688 Usually the other women then bring a petition to the chief. The latter lets mercy prevail if the guilty one promises silence and is willing to undertake a task of atonement, which usually consists of weaving a riko or making a large buriti mat. If she refuses or if the work is not satisfactory, a place in the forest is pointed out to her, and she must appear there at a certain [839] time. She is forced to yield to the men assembled there. If she does not appear, the latter have the right to kill her wherever [066] they find her. The corpse of the guilty one is sunk in the river. [078] No one may enter the hut of the victim, however; since this is considered a sanctuary.

In the same way a man who betrays the secret to a woman is declared an outlaw.

/37 cont. /

535 That such barbaric customs prevailed, at least formerly,
532 is all the less to be doubted, since analogies can be shown in
562 other regions of the world. Today, however, the matter does
688 not seem to be handled as strictly. It is said that among the
178 neighboring Tapirapé all the women once saw the masks by
chance, so there was nothing else to do but to pardon them all
and give up the secret.

According to a statement of Pedro Manco, the custom has
fallen into disuse among the Sambica, too. Nevertheless, they
did not permit us simply to take the masks found in the forest
along with us, because women /38/ were presumed to be in the
area. Rather our men had to put on special clothing for the
purpose of bringing them to our camp.

Whether these customs have now become milder or not, in
any case the respect the women have for the masks and their
mysterious storage place is quite great.

535 After the end of the festival the masks are thrown away or
532 burned. In any case the feathers used for them are saved.

It is unlikely that we shall ever fully understand the real
meaning of these dances. It is even doubtful whether the Indians
themselves are fully aware of it. On the basis of analogies among
better known peoples, a few conjectures about it can at least be
made.

535 It is certain that the mask represents the spirit of the ani-
532 mal portrayed. The animals themselves are either game animals
776 or those that play a certain role in the national legend, such as
825 the stork, the alligator, and the Gymnotus. In North America
[191] there are bear dances, buffalo dances, etc., in order to persuade
the bear and buffalo spirit to make these animals appear in larger
numbers, whereas other dances refer to animals which are re-
garded as original ancestors or have other mythological signifi-
cance. Similar notions may also be the basis for the masked
dances of the Karaya. This would already be a step beyond the
lowest form of animism, since the acceptance of a spirit rep-
resenting all animals of a certain class presumes a certain amount

/38 cont. /

535 of abstraction (1). Insofar as these animal spirits are supposed to

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1. Im Thum, op. cit., p. 370.

be influenced in a way favorable to human beings, the first trace of a cult appears in these dances.

535 If one asks the Indians themselves why they keep the secret
532 from the women, they answer without exception that the women
527 are not permitted to see everything, they talk too much.

The need to maintain the authority of the men over the women appears wherever such mysterious festivals are current. The same thing is known from Greek and Oriental antiquity. It is possible that in this effort, which may often appear to the civilized man as a brutal tyranny over the weaker sex, one of the most ancient "folk ideas" belonging to all mankind finds its expression.

The whizzing stick does not seem to be in use among the Karaya; at least nothing could be learned about it.

Legends and Folklore

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103
In the last days of our stay in S. Maria old Pedro Manco dictated a number of legends, which, given the paucity of such materials from South America and despite their simplicity and poverty of ideas, as well as the in part garbled form, nevertheless command some interest. Unfortunately because of the lack of time, they could not be written down in the original language, and in particular working out an interlinear translation met insuperable difficulties.

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Whether these traditions have remained completely free of foreign influence can be decided with certainty only when someone is successful in drawing on other informants as a check. The chances, to be sure, are very slight. For the present nothing opposes the presumption that we are actually dealing here with genuine products of the Indian folk-spirit.

773
These myths differ neither in form nor in content from those otherwise from America. The very saga which is most

/79 cont. /

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Pl. X. Karaya. Ornaments and Equipment
for Dancing.

1. Dance rattle with feather hangings and incised ornamentation (1/7).

2. Dance rattle without feather hangings (1/8).

● [532] 3. Mask of the bird tirehän (see p. 74) with long buriti-fiber hangings in front and black feather decoration in back (1/9).

4. Dance rattles of Thevetia pods to be tied around the knee, with cross-sticks and down covering (partly removed) (1/8).

5. Simple dance-rattles to be tied on the arms or legs (1/8).

6. Dance belts made of strung Thevetia fruit capsules (1/7).

[534] 7. Trumpet made of gourd shell with an inserted taquara mouthpiece (1/9).

[286]
[239] 8-10. Dance belts made of strong black or black-white cotton weave with feather hangings (9 and 10 also with Thevetia pods) (1/7).

532

Plate XI. Karaya. Clay and Wax Figures.

1. Simplest form without indication of the sex (1/2).

2. Simple female figure (1/2).

3. Female figure with wax hair, without facial modeling, but with the lower extremities. Probably gravidity is indicated (3/4).

4. Female figure with wax hair, face and upper body modeled. Legs as stumps (3/4).

5. Male figure in similar execution with zigzag painting indicated (3/4).

6. Large female figure with stump feet, but clearly modeled face. The apron is lacking. The neck is adorned with a chain of strung Ricinus kernels and snail shells (1/2).

[Plate XI. Karaya. (CONT'D)]

/80/

●532

7. Completely fashioned female figure clothed in an apron (1/2).
8. Completely fashioned female figure with carrying basket, without apron and painting (1/2).
9. Female figure made of black wax, with ear sticks. Best specimen of the collection (1/2).
10. Large male figure with wax hair, ear and neck ornaments. Cuffs indicated (1/2).

Plate XII. Karaya. Fish-dance Masks
(Headdresses).

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- | | | |
|-------------------------------------|---|--|
| 1a. Piabussu fish, front view. | } | of the same specimen (1/8). |
| 1b. Piabussu fish, side view (left) | | |
| 2a. Pacu fish, front view | } | of specimens of different sizes (1/8). |
| 2b. Pacu fish, side view (left) | | |

Pl. XII a (Supplement). Color Sketch
of Pl. XII.

The broad crossbands of blue European military cloth, which the originals have, are reproduced here in black crosshatching, since the original bands probably consisted of black cotton weaving, as in Fig. 22b /see p. 72/.

/The explanations for Plates XIII-XV, which refer to the untranslated portion of the source and are therefore not reproduced here, are omitted. The errata listed at the bottom of p. 80 have been corrected in the text. /

Plate X

535

[532]

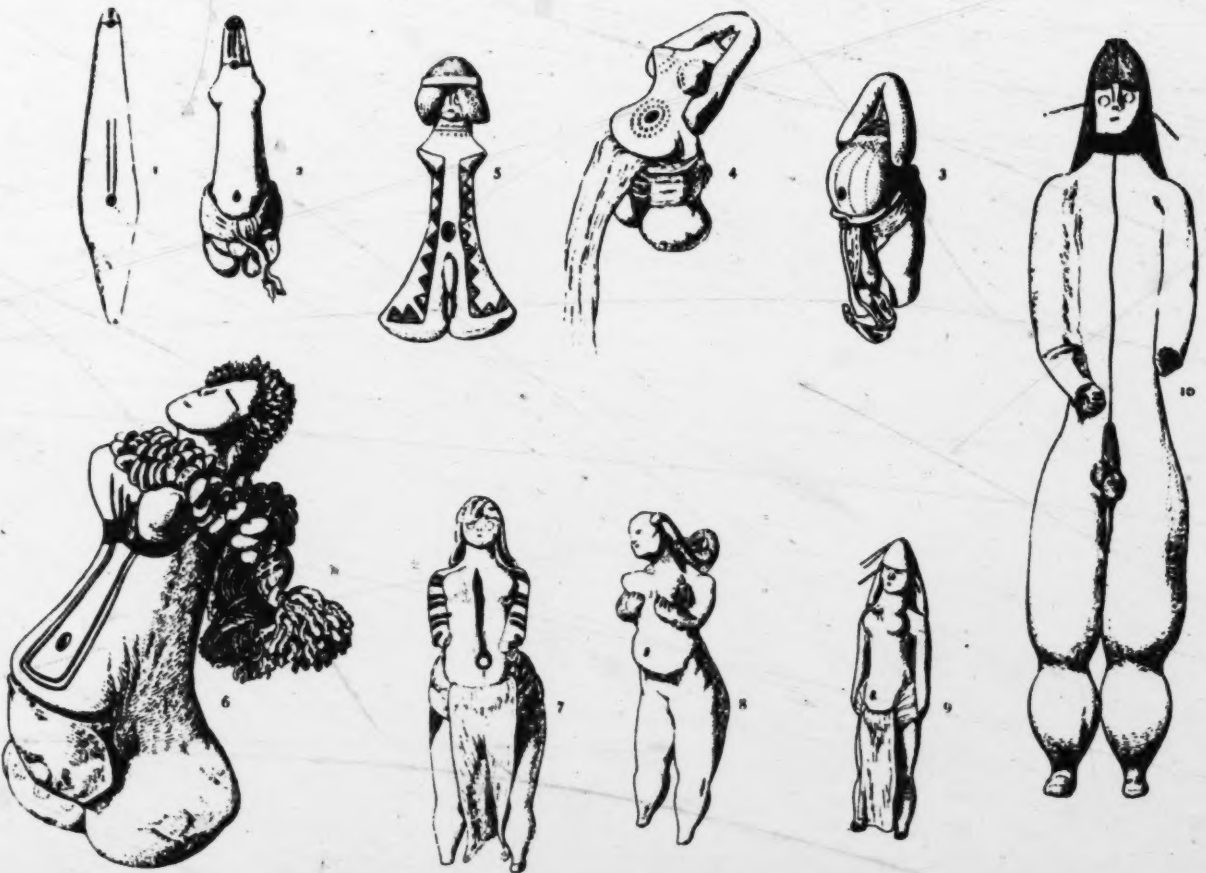
[534]

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4: Ehrenreich--113 E-5 (1888) 1891 SP9 Caraja SP9

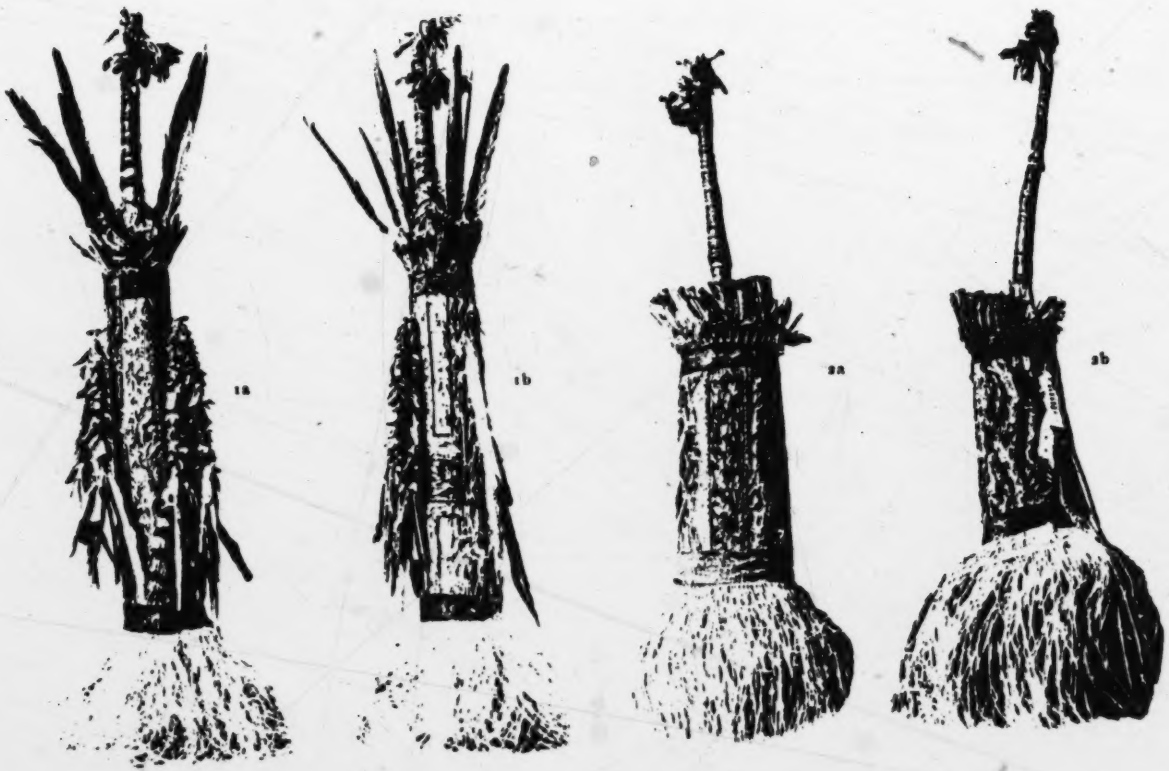
Plate XI



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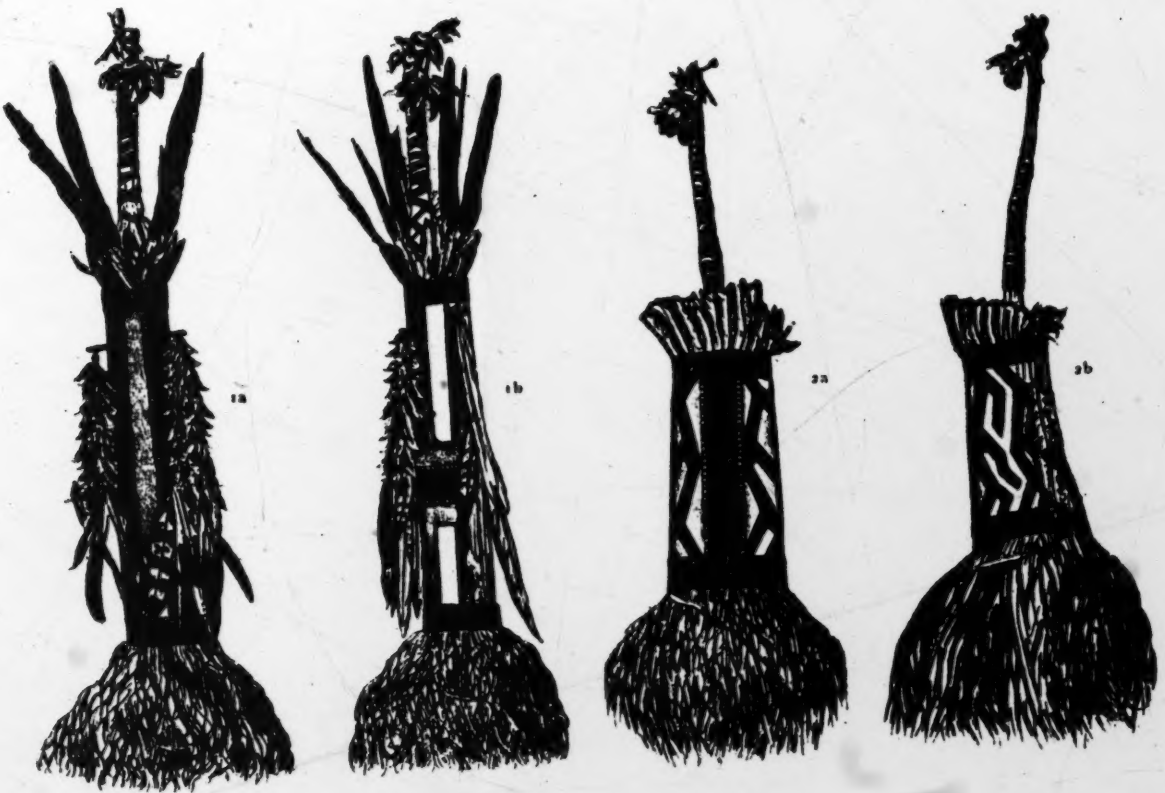
4: Ehrenreich--114 E-5 (1888) 1891 SP9 Caraja SP9

Plate XII



4: Ehrenreich--115 E-5 (1888) 1891 SP9 Caraja SP9

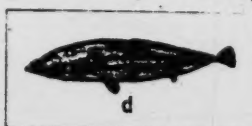
Plate XII (Supplement)



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Plate 7

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Karajá sketchbook drawings:

- a. jacu, b. mutun, c. pirarara /Phractocephalus/,
d. dogfish, e. tokunrê, f. Adam, g. Dr. Krause.

532



a. Woman from the front.



b. Woman from the side.



c. Man.



d. Boy with ear-rosettes.



e. Youth with lance.



f. Boy with feather ornament.



g. Girl with cord skirt.

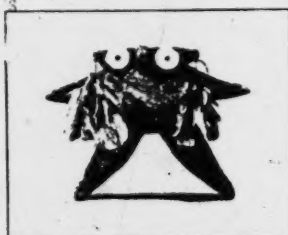
Clay dolls of the Karajã.
/Pl. 8 precedes p. 41./

352



1a. Karajá chief's stool.

•[532]

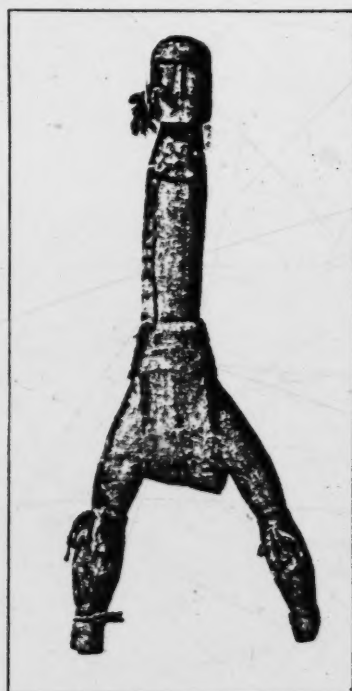


1b. Front view of the stool.

532



3. Wax reproduction of the tooní mask.



4. Wooden collar of the Karajá.

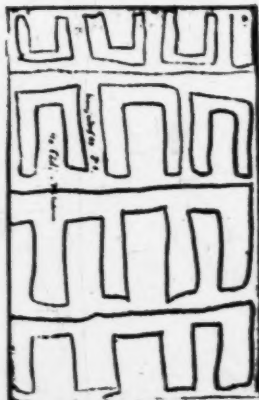


1. Koduni masked dancers.

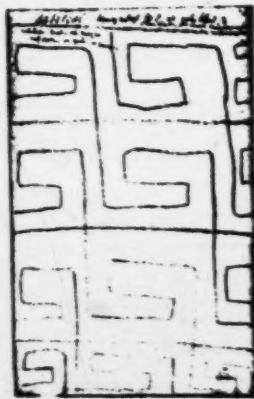


2. Ladehi masked dancers.

/Pl. 20 precedes p. 81. /



3. Plaiting pattern; dogfish.



4. Plaiting pattern.



a. Rider with gun.



b. Youth.



c. Maiden.



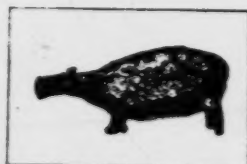
d. Jabiru.



e. Caracara.



f. Caracara.



g. Pig.



h. Tortoise.

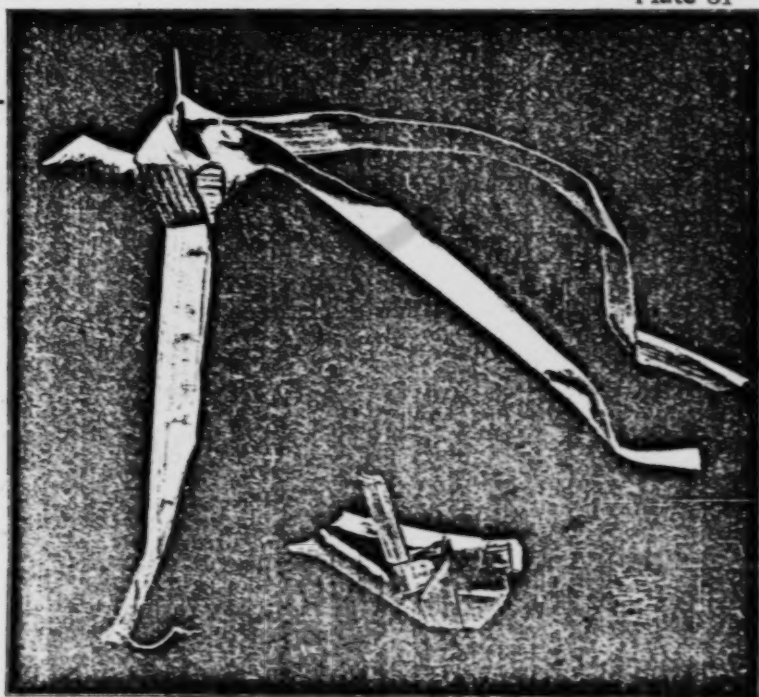


i. Jaguar.

Wax figures: all except c (Savajé) from the Karajá.

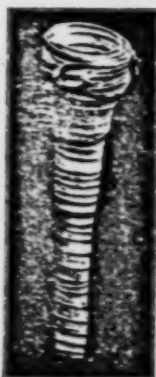
/Pl. 22 precedes p. 85. /

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1a. Bird.

1b. Bird.



2. Tobacco pipe.



3. Honeycomb.



5. Honeycomb.



4. Puzzle figure.



6. Lip plug.

Leaf plaiting.

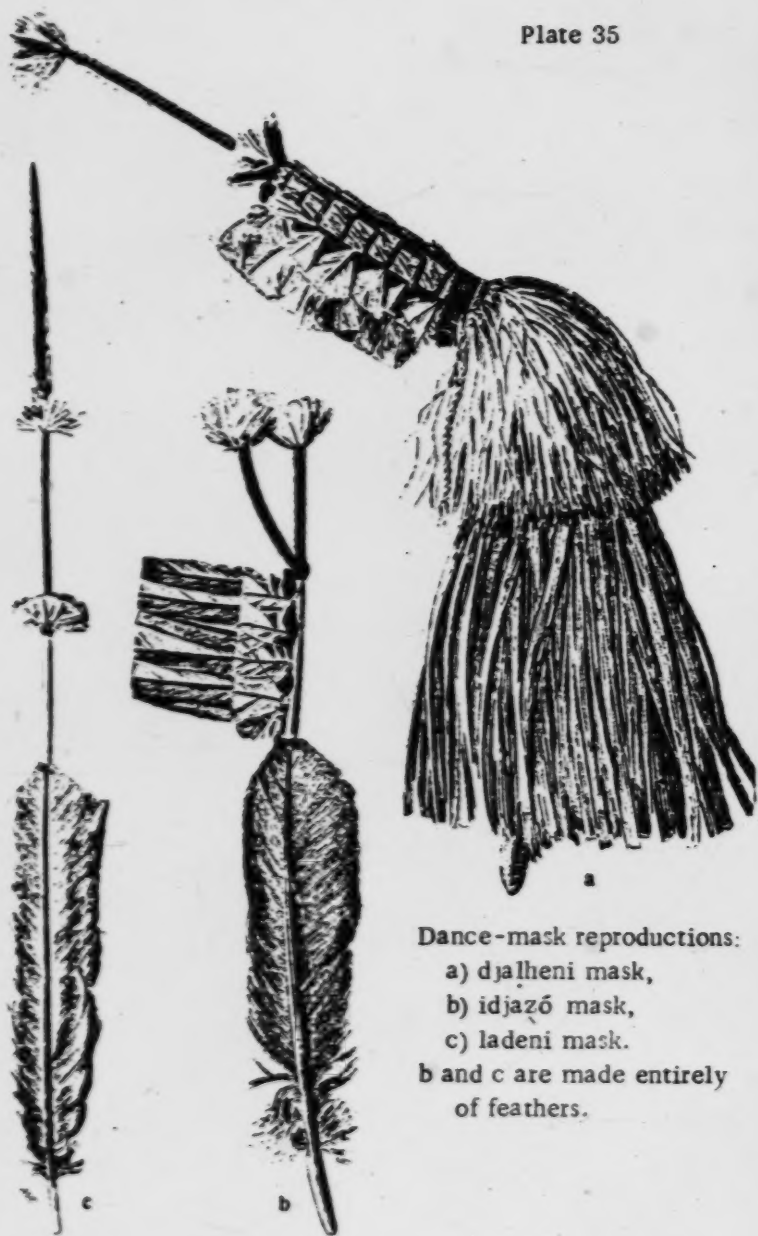
/Pl. 31 faces p. 140./

Plate 34



Dance-mask reproductions: a) idjazô mask; b) ladeni mask.

Plate 35



Dance-mask reproductions:

- a) djalheni mask,
- b) idjazó mask,
- c) ladeni mask.

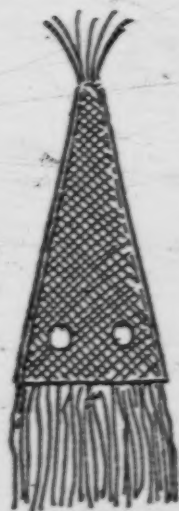
b and c are made entirely
of feathers.

● 532



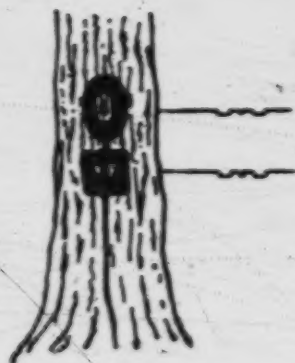
Ill. 1. Sand drawings of dance masks.
a) idjazô mask. b) ladenf mask.

/Ill. 1 appears on p. 57./



Ill. 2. ioonf mask. From a sketch.

/Ill. 2 appears on p. 79./



Ill. 8. Tree figure. Represents the female sex organs. Karajá.

/Ill. 8 appears on p. 135. /

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[821]

/Ills. 13 and 14 appear on p. 153./



Ill. 13. Sketchbook drawing: moon with mountains (toad).



Ill. 14. Sketchbook drawing:
a) Pleiades (parakeets);
b) the jaguar leaps
c), on the ostrich (X and 3 Centauri).



Ill. 15. Clay doll: caricature of the old grandmother. Karajá. /Ill. 15 appears on p. 155./

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754



Ill. 16. Magic arrow with bow. ¹/_A Karajá.
/Ill. 16 appears on p. 156./

²/_A [see description of use on p. 283 - Analyst]

/198 cont./

513 head high when sleeping. When they sleep in the open in the sand, they hollow out a pit for their bodies, put a mat over it and themselves on top of that, but in such a way that the head lies on the elevated edge of the pit; they cover themselves with the rest of the mat. It is very agreeable to sleep in this fashion, /199/ as I discovered for myself. In contrast to this, however, I also saw them lying flat on the level floor in the houses, without elevating their heads at all.

293 For fanning cool air and to drive away mosquitoes during the midday rest, plaited, patterned fans (kōli; Pl. 21, Ill. 2) made of palm leaves are used.

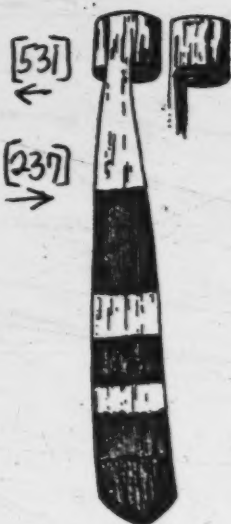
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[20] Seats are provided only for chiefs. They are the stool in animal form carved out of one piece of wood: the seat runs out on either side into a head that bears mother-of-pearl eyes with wax pupils; tassels of red-yellow parrot feathers are hung in the ear holes. The mother-of-pearl eyes are cut round on a stone and then glued on with wax. Finally, the entire stool is colored black with genipap coloring, which is applied with the palm of the hand. These stools are called kōlišū, the feather tassels kōlišulābēdōšī. The stools are said to represent an arara (Pl. 19, Ill. 1a and b).

516 Ordinarily the Indians sit on the mats with their legs crossed under them, hand on hip, or they squat on the ground (Pl. 12, Ill. 1; Pl. 38, Ill. 1).

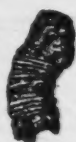
353 Usually no arrangement for the storing of ornaments, articles of clothing, implements, and weapons is found in the huts. Small things are stuck into the roof /Ill. 23 appears here/ or hung on the posts. Bows, arrows, and lances usually lie along the side walls on the floor or lean in a corner. For the rest, baskets, gourd vessels, and pots hang, stand, and lie around everywhere in the house, some of them filled with other household equipment. In [AII] [A13] [354] only two houses, in Village 6 and in Schischá, did I see along the wall stands made out of two-forked sticks on which bows and arrows were placed (Ill. 23). They, too, seem to go back to Šava jē influence, for the Šava jē in Schischá used such stands.

/222 cont./

*301 latter are sometimes cut off obliquely at the bottom (Ill. 58 b, c). Older bachelors wear plugs which do not differ essentially from those of the married men (Ill. 59 a, b). The married /Ill. 60 appears here/ men likewise wear wooden plugs which in the beginning still resemble the forms worn by the older youths, but later become ever shorter and thicker, and finally, in the case of older men (from about 50 on), consist of a button 1.8 centi-



Ill. 61.
Painted wooden
lip-plug.



Ill. 64.
Capybara teeth in
storage form.



Ill. 62.
Stone lip-plug.



Ill. 63.
Ear covering with
double feather wreath.

meters in diameter, which sometimes still has a little point in front at the lower edge (Ill. 60 a-d).

[53] On special occasions painted wooden lip-plugs are said to be worn by young people; I never saw such specimens, however. In the first village, the boy Mauzi, on the day after he had told me this, had his plug painted "as it is done farther downstream" (Ill. 61). Among the wax reproductions of dance figures which I was able to acquire among the Karajá, there is the inauini mask. This has a strip hanging down from the chin,

/224 cont./

*301 very expensive, and they are all the more expensive the smaller
435 they are. They are used as money for buying boats; one buys
[436] a boat for two such teeth. They are stored in the packing shown
in Illustration 64: two long and two short teeth are tied to-
gether at the lower part with cotton threads and partly coated
with wax. /Pl. 45 appears here./

*301 /225/ I obtained the gourd disk in Ill. 65 under the name
of āndōhōmāli. It is covered with four concentric wax rings,
some of the interspaces of which are painted red; in the center
there are three holes. Allegedly this is supposed to be a disk
of an ear rosette, but I did not see such large disks elsewhere.

• [532] On the dance masks, however, there are large ear rosettes;
perhaps it is the disk of such a mask rosette.

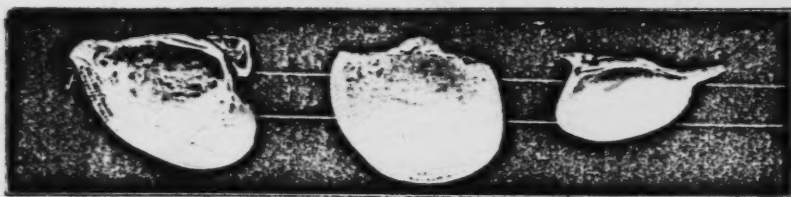
The mature young people of both sexes wear a slightly dif-
ferent ear ornament, but only occasionally, probably more as
a festive ornament. It is called dōhōlūā (= dōhō-eye; the
mother-of-pearl disk in the center was also called this). A
feather rosette is put on the front of a taquara stick by means
of a cotton wrapping, and the middle of it is covered with a
mother-of-pearl disk with a wax button in the center (1) (Ill.
66 a, b). /Ils. 65-67 appear here./

[184]

1. Ehrenreich brought back a few specimens
with a wax cross on the disk. I never saw
such ear rosettes. Königswald (Globus, Vol.
94, p. 219) states that these only come
from the Šambioá, whereas those of the
Karajá show only the wax button. My find-
ings would agree with this. See also the
previous footnote /see p. 117/ and compare
in this connection the Savajé /see pp. 315-
316/.

[Text continues on p. 120]

*301
[237]



1. Shells for^a lip plugs: a) triangular, b) mother-of-pearl, c) two-pointed.



2. Tuft feather-tassel.



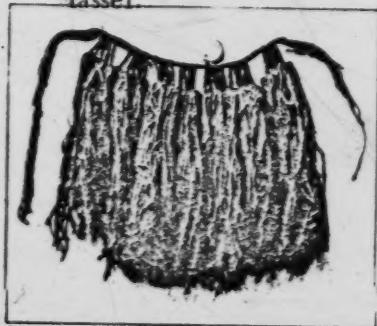
4. Calf band (a) and ankle band (b) of a girl.



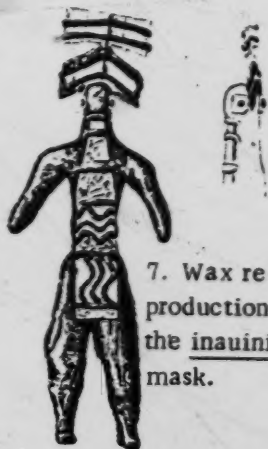
5. Leg wrapping of the smallest children.



3. Arm cuff of a child.



6. Calf band with tasseled string-hangings.



7. Wax reproduction of the inauini mask.

/277 cont./

[501] The boat is pushed over shallow places; to get over ex-
[500] posed sandbanks extending crosswise, wooden rollers are laid down
on which the boat is rolled across (Ill. 9).

There are no anchors for securing the boat; stones with
plaiting around them serve only as anchors for the bottom tackle
for turtles. The boats are easily pulled up on the bank, and the
boat pole is stuck into the sand through the loop; this is the
whole mooring.

[415] Half-gourds are used to scoop out the water that enters.

• [532] I saw decorated boats only in Village No. 20. Here, on
[484] the inner wall of a boat, there were light-colored human figures;
[211] another boat had 36 notches on the edge, which were said to be
the number of nights required for a journey to the Sambioá.

484 Such trips lasting for weeks are usually undertaken in a
large company; often the entire village sets out in a great num-
ber of boats packed high. By themselves the Indians only make
[242] journeys of one or two days. By way of /278/ provisions they take
only a little with them: manioc, maize, and the cooking pot; the
fish are caught on the way twice a day. Rower and helmsman
change places daily on longer journeys, especially if only two
men are traveling in the boat.

502 Shipwrecks sometimes occur, especially while crossing the
132 river in a storm. Such accidents, in which Indians lost their
lives and of which several examples were recounted to me, are
easily explainable in view of the high waves which storms create
on the river and the narrow, low boats of the Indians. In fact,
I myself with my boats (dugouts with one or two side planks set on
them) was often forced to seek refuge from wind and waves for
hours on high banks or on sandbanks.

The Indians endure bad weather on the journey rather simply.
They quickly build themselves small sheltering walls out of poles
and prepared palm leaves, which they always carry with them on
longer journeys, or they pull the boat on land, turn it upside
down, and lie down under it wrapped in their coverings beside a
fire which they light in the center. They spend the worst nights
of storm and rain in this manner.

/331 cont. /

765 loud, high voice in a monotonous intonation; at the same time rattle gourds are swung. It seems that laments take place as soon as anything reminds them of the deceased. In any case definite times of the day for these could not be determined. The people, however, are sincerely grieved; one can see their sorrow in their faces, at least at first. The father allegedly mourns a child only one day, the mother four days. This statement is certainly not true, for in Schischá I heard lamentations for a child who was said to have died three weeks before. The husband mourns his wife only a short time; on the other hand, the wife her husband for a year. After this time has elapsed, the widow is painted with urucú and hung with ornaments at the command of the chief. After this she mourns one more day, and with this the period of mourning is at an end.

15. Religion, Masks, Magic, Medicine.

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771 Concerning the religious views of the Karajá I was able to discover but little. The researcher does not come across anything that could suggest any belief in spirits or a cult, with the exception of the masked dances.

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796 Unfortunately, I saw very few such dances, since I traveled in the Karajá region from June to October, whereas the time of the dancing seems to be precisely from November to April. Thus, I am unable to report anything about the meaning of these dances; all my efforts to find out anything about this from the people by questions failed because of the meager possibility of mutual understanding or the deliberate withholding of information. I
• [532] assume, however, that these dances, which coincide with the time of ripening of certain field produce and at which masks representing animals are used, are in part harvest festival dances, but in part originate from ideas out of which the so-called magic by analogy developed later on. More cannot be said about this; all
532 else would be useless speculation. Some of the masks are not

/331 cont. /

- 531 dance masks, but masks of beggars who travel around on certain occasions and beg for food; others seem to be connected with the /332/ cult of the dead. In any case, these are still quite primitive forms; a strict organization of the young people seems to be entirely lacking; only the age group of the unmarried men and the men's house (mask house) have developed (1). As a

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1. Dr. Walter Lehmann-München, in a discussion of my essay on masks in the Zentralblatt für Anthropologie, XVI, 1911, p. 100, suspects that the dance masks, like those in Central America, could in part be connected with the cult of the dead, and that they could be associated with totemistic ideas in combination with puberty rites. The connection with the cult of the dead seems actually to exist for the ĩōōñĩ mask, but, unfortunately, I was able to obtain too little information about this (see Part I, p. 78 /untranslated/) to be able to say anything about it with certainty. As for the second point, I suspected totemism among the Karajá Indians from the very beginning, but, in spite of all efforts, I could not discover anything of this nature. And it is the same with puberty rites. I therefore believe that I am right if I abstain from such combinations. It must one day be the task of a researcher who visits the Karajá during the rainy (dance) season to devote his attention to this problem.

As a

- 535 result, priests are, as yet, entirely lacking; everyone may still
596 take part equally in all the dances. The arrangement is the duty
[793] of the chief. Everything concerning the masks is kept secret from the women. For more detail on the mask arrangements, see
[113] my article, "Tanzmaskennachbildungen vom mittleren Araguaya (Zentralbrasilien) /Copies of Dance Masks from the Middle

/332 cont. /

535 Araguaia (Central Brazil)/" (2).

796
[113]

2. Jahrbuch des städtischen Museums für Völkerkunde zu Leipzig, Vol. 3, Leipzig, 1910, pp. 97-122.

346
532

I should like only to make a few remarks here about the mask huts. Castelnau mentions and illustrates (Vue et scènes, Paris, 1853, Plate 8 and text page 7) in the first Sambioá village an almost semicircular, vertical palm-leaf wall, the convex side of which is turned toward the village. In the open space stand about ten dance masks. Beside this there is a framework of poles which consists of several oblique poles stuck in a circle, from the center of which projects a long pole bearing a bunch of leaves at the end. These two structures are shown somewhat larger on Page 9. In front of the palm-leaf wall are two dancers who have placed the masks on their heads. The way they are portrayed (the absence of the leaf-aprons and the way they are leaping about) proves that Castelnau was not present at the dances. Ehrenreich also reports on such semicircular compartments for masks, and, to be sure, also among the Karajá ("Beiträge," p. 34). I never saw such compartments, but only the house-like mask huts described by me.

775

About the world beyond, the Karajá were unable to give me any information. Allegedly the deceased go to the heavens.

787

Dreams, which are said to be very frequent, are regarded as reality. For example: "If someone dreams that a relative of his has died, he gets into his boat and rides there, in order to see whether it is true." (Kuriš.)

789

Magic (lōbūnī) of all kinds is very widespread; even enlightened Karajá still firmly believe in its effect. It is believed that through /333/ manipulations natural events (rain) can be influenced or that other people can be harmed through magic.

Rain magic is very common; everyone can use it, everyone has the apparatus necessary for it. I obtained several of these:

/367 cont./

535 but turned toward each other, and sang a verse with gourd-rattle accompaniment. They then danced forward together toward the village and back again. This was repeated several times. The
 533 dance ended with lively bows at the village. At night the young men sat in front of the mask hut and sang dance songs with the
 [184] rattle accompaniment. These songs, too, were very similar to those of the Karajá. The Šavajé did not permit photographing
 532 the masks on the next day, so I was obliged to resort to sketching.
 535 The masks were cylinder masks with a feather-mosaic covering.
 126 Black-dyed leaf-aprons for hips and shoulders served as body coverings.

In Schischá I acquired copies of masks, and, to be sure, of the idjālhēnī mask, the āmbūšāwādiā mask, and the lādēnī mask. Of these, idjālhēnī seems to be a typical Šavajé mask, for the songs of this mask which I was able to record phonographically among the Karajá were always designated by the latter as Šavajé
 [533] songs. Of other Šavajé songs I obtained phonographically děsoī děsoī, a song that they sing after slaying a jaguar.

[113] For further data on the masks of the Šavajé, see my article, "Tanzmaskennachbildungen vom mittleren Araguaia /Dance Mask Reproductions from the Middle Araguaia/, " Jahrbuch des Museums für Völkerkunde zu Leipzig, Volume 3, Leipzig, 1910.

197 Their language, according to my data, seems to be identical with that of the Karajá. It does contain some completely different words; see tapir, gavião, maize, red and black neck tassels, lower-arm ornament of two pads with fringe hangings, calf ornament with tassels, leaf pipe; caracara is divergent.

A comparison shows that the south horde of the Karajá is linguistically somewhat closer to the Šavajé than the north horde, undoubtedly a result of the migrations of the Šavajé to the south horde. /Section III, "Die Kayapó (The Cayapo)," pp. 368-402, with Plates 62-68 and Ills. 209-261, is omitted in the translation. /

Brazil.

532 The patterns seem to be chosen at random, nevertheless the artificers have clear ideas of what they wish to make. These designs are an attempt to represent the forms of natural objects about them. For example, the colored markings on the canoe, represent fish; so also the feather mosaic work. The wasp, or hornets' nest is represented in the decoration of combs; and figures of bats with outstretched wings, and snakes, are also made. The tribes of the Xingú river and some others make drawings of men and animals in the sand.

[329] It is difficult for a Karayá to sketch anything with a lead-pencil. They do very little wood-carving. The most important work of art among them is the fashioning of human forms [439] with wax or clay. Figures, apparently children's dolls, are offered in trade to travelers in large numbers. The execution of this work shows that they have ideas of form, and that they observe nature. Their best pieces are as well made as those of the old American civilization. The lower extremities of the human form, though, are made too large and out of proportion with the rest of the body. But the face is natural with no trace of hideousness.

534 About the only instrument of music possessed by the Karayá, is a sort of trumpet, called by the civilized Brazilians a *bussina*. It is, in truth, a kind of combination of the flute and drum. The flute part is a section of a bamboo or taquara cane, eighteen inches in length, with the mouth-piece, of course, in the side. To the outer end of this base flute is glued, with wax, the neck of a large, bottle-shaped gourd-shell, six inches in diameter, in the big end of which a large opening is made. Of course, a tune cannot be played on this uncouth instrument, for but one note can be produced with it. But these nature folk seem well pleased with this one roaring, booming note, for, like all savages, their musical tastes appear quite satisfied with hideous, discordant sounds and charivari noises.

500 As previously mentioned, the primitive peoples of South America, and indeed, of every other part of the world, have been degraded both morally and socially wherever they have come under the influence of the civilized races, excepting

Brazil.

535 North American races is well known; but thus far, surpris-
 171 ingly little has been learned of similar customs that prevail
 among South American tribes. Only the mask dances of the
 Tequna, the Zúñi and the Uaupé races are mentioned casually
 in literature. The temples and idols alluded to by the old Jesuit
 missionaries are often nothing but medicine huts, or flute
 players' houses where are kept the mysterious mask costumes.
 These mask dances are of peculiar interest because of their
 striking similarity to those of the Melanesians as regards the
 forms of the mask and other customs of the dance.

535 The Dance Masks represent animals only; but the repre-
 532 sentation of animal forms is not carried so far among the
 Karayá as it is in the case of the masks of the North Ameri-
 can aborigines and the Tequna, as the particular animal sought
 to be represented is indicated only by some of its most striking
 characteristics and not by the form of the mask outfit; or cer-
 tain parts of the paraphernalia may suggest what animal is
 being represented.

The masquerade outfits are used singly or in pairs, and
 are divided, according to their forms, into three classes. The
 first, are suits and head gears of simple or plain braided palm-
 leaves. The second class is a cylindrical dance hood which
 looks like a sheaf of wild hay inverted over the head, which
 it completely obscures, while the upper part of the sheaf
 tapers to a point about two feet above the head, and is over-
 laid with beautiful feather mosaics, patterned to suggest the
 creatures the primitive masqueraders desire to represent,
 such as certain fish or birds. The third class does not bear
 any representations or emblems of animals. To this class
 belongs what is called the black-bird mask, though this is a
 human face, made from a large calabash shell. The lower part
 is black and the upper is red, while the mouth is furnished
 with wax lips and wooden teeth. Between the small eye-holes,
 is a nose of wax placed unnaturally high, and a hanger of black
 and brown feathers falls down behind; while long, slender
 palm-leaves, hung from a belt, or girdle, form a skirt which
 covers the body of the masquerader. But these three classes

Brazil.

But these three classes

of masks do not include all the modifications used by the tribe, for each village has its own particular kind, and many medicine huts are crammed with the most diverse types.

If a hunting or fishing expedition has been successful, and there is an abundance of food on hand, the chief of the village may determine to hold a masquerade festival, which shall continue as long as provisions hold out; whereupon the entire village hums with activity for many days preparing for the celebration. The women busy themselves making ready meat and drink, employing all their culinary skill; while the men, if not hunting and fishing, are occupied with the preparation of the dance costumes. One dance is distinguished from another by being performed exclusively by some one person or family, and handed down from father to son; and each one is executed to the accompaniment of songs which are apparently in an antiquated form of speech, unintelligible to the rest of the people. Each animal represented is indicated by the constant repetition in the songs of the peculiar note or sound characteristic of that animal. For example, the paca cries, "Heyon hey! Heyon hey!" The alligator, "Huu! Huu!" and another beast, "Too koo! Too koo! Too-hoo-oo-oo-oo!"

The women and children are merely spectators at these masquerades, and are never permitted, under any circumstances, to see the masquerade outfit, save when an individual is regaled in it, for they must be kept in the belief that the creatures represented, or rather, their shades, are really materialized before them, and that the garb and the being inside of it are one and inseparable, for of course the outfit always covers the entire body of the dancer. Occasionally, however, the old women are let into the secret. This indicates that the secret societies existing everywhere among civilized peoples, admitting men only to their membership and excluding women forever, and who take the most absurd and monstrous oaths to guard their childish secrets from other men, and from their own wives, sisters and mothers, are of savage origin in principle.

The carnival begins with a procession of the masqueraders

9:Gow-Smith T-5 (no date) 1925

SP9 Caraja SP9

Cayapo SP11

INDIAN NOTES

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411
[53] and have similar woven cane-covered handles, but are for more specialized use. Instead of a blunt round end, the club has a flat triangular wooden blade pointed at the end with sharp sides and stained with urucú. It is used, in the manner of a great ax, for decapitation.

^C
524
[50] Toy canoes (fig. 100), with which the Caraja youngsters play, are models in miniature of those their elders use, which are made from hollowed or



FIG. 100.—Toy canoes of the Caraja. (Length, 19 in. and 26 in.)

^C
[53]
[38] burnt-out logs. They are decorated with designs colored with a black stain from the genepapa fruit and the urucú. Paddles (fig. 98) are of regulation length, but some have unusually wide blades often decorated in red and black designs.

^C
● 532 Most curious of the collection are the little clay dolls (fig. 101), which may have some connection with magic or with religious observances. They vary in size from two to twelve ^C
[17] inches, and are similar in workmanship and even

9:Gow-Smith T-5 (no date) 1925

SP9 Caraja SP9

Cayapo

INDIAN NOTES

- 532 in spirit to little clay images from excavations
171 in Crete and Asia Minor. They are male and
532 female figures, the latter made with exaggerated
hips and lower limbs. Though the little faces

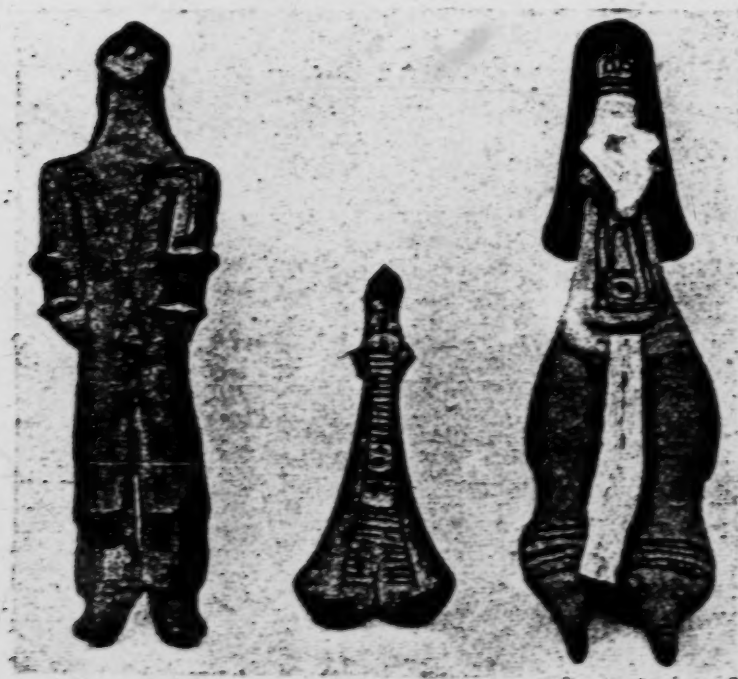


FIG. 101.—Caraja images

of the figures are crudely modeled, the head-dress
and the manner of wearing the hair are faith-
[171]fully reproduced. In some instances the hair-
dressing is identical in style with that of the little
images found in the Old World.
[226]

9:Gow-Smith T-5 (no date) 1925

SP9 Caraja *SP9*

Cayapo

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images found in the Old World. Though the *SP2* ●
little figures are usually nude, occasionally one
is adorned with bits of red-colored home-made *[SP3]*
cotton twine.

FRANCIS GOW-SMITH